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SPECIAL ANNOUNCEMENT.

This is the last of the summer
monthly issues of the AMERICAN
ART NEWS of the current year. The
weekly issues will be resumed with
that of October 13, when a new volume
(No. XVI) will begin. Old and new
subscribers, who may wish to have the
journal with the new art season, so
that they may be continuously posted
as to art happenings the world over,
regularly each week of the season,
should send in—the former their re-
newals, if same have expired or are
about to expire—and the latter their
subscriptions, not later than October
1, so that they may be properly entered
in our books, and the journal delivered
promptly.

THE AUGUST BURLINGTON.

"The Adoration of the Magi," a con-
temporary copy of a lost picture by
Hugo van der Goes, is the frontispiece
of the August number of the Burling-
ton Magazine, and forms the subject
of an interesting note by Sir Martin
Conway. A paper on "English primi-
tives," by W. R. Lethaby, gives an ad-
mirable account of the work of Mat-
thew Paris, the XIII century painter,
sculptor and goldsmith, and is accom-
panied by three illustrations. A review
by Sir Roger Fry of Ambroise Vollard's
book on Paul Cézanne contains much
of interest regarding the artist, M. Vol-
lard, having had the wit to write a
book about Cézanne and not about
Cézanne's pictures. The four accom-
panying halftones are from photo-
graphs lent by the author. William
Grant Keith writes on "A Theatre
Project," by Inigo Jones, illustrating
his article with plates and drawings of
plans. "Armor from the Breadalbane
Collection" is an important contribu-
tion by Charles ffoulkes and will be
read with interest at the present mo-
ment, when some complications anent
a recent sale of armor in London have
aroused such a storm of criticism. Ad-
mirable plates illustrate this exhaus-
tive article. The Burlington may be
obtained from its American publisher,
James B. Townsend, 15 E. 40 St., N. Y.

THE SEASON'S PROSPECTS.

Speculation and curiosity as to the
coming art season are naturally in the
air in art circles, and the artists, deal-
ers and collectors who have returned
from summer vacations to the cities,
are exchanging views whenever they
meet. The opinions and predictions
expressed and heard have a wide range
—and vary from the hopelessly pes-
simistic to the almost absurdly opti-
mistic.

Under present conditions we doubt
if even the late Mme. de Thebes, the
famous Paris clairvoyant, could predict
with any certainty just what the near
art season in this country will bring
forth. The action of the Senate on
Monday last in striking out of the Tax
Bill the proposed 10% flat tariff on all
articles now on the Free List, and
which will doubtless be approved by
the House and the final Conference
Committee, presumably removes all
danger of a tariff on art for the pres-
ent, which, even to those dealers and
others who do not oppose such a tariff,
would be upsetting to the art trade for
a time—and this removes one disturb-
ing factor. While financial interests
are unquiet and disturbed over the
coming heavy increase in taxation and
the probable floating of new and large
war loans—with consequent indisposi-
tion to large expenditure on the part
of the more wealthy art patrons and
collectors—this condition is more than
offset by the probable coming into the
art mart, as purchasers, of some of the
army of people who have made and are
making small to large fortunes out of
the war—and who, following the ex-
ample of their fellows in England and
France who thronged to the large art
auctions in Paris and London last sum-
mer and made them unexpectedly most
successful—will doubtless take advan-
tage of their new wealth, and wisely
invest some portion of it in art works.

The news which we publish exclu-
sively today of the arrangement for two
notable sales of old and modern Italian
art, as early as November, and of the
probable dispersal at auction of one of
the best known and finest of Mon-
treal's picture collections during the
season, would make it appear that col-
lectors and shrewd auctioneers antici-
pate a successful season.

The real crux of the situation, and
which makes it impossible to predict
or even safely speculate as to the art
season, is the duration or cessation of
the great war. Either such duration
or cessation will bring new problems
and uncertainties, to which the Ameri-
can art mart must adjust itself. It is a
time for hopefulness, but above all, for
caution.

SUES ART AUCTIONEER.

Mr. Leo N. Flesh, a San Francisco mer-
chant, has filed a suit against H. Taylor
Curtis, an auctioneer of that city, alleging
that pictures from the Keith Gallery were
bought by him at an auction conducted by
Curtis, consisting of a watercolor by
Whistler, an oil on copper by Terburg, and
a third canvas by Koekkoek. He claims
that he learned that the Koekkoek picture
was the only original, although he had pur-
chased all three on the understanding that
they were genuine. On learning the facts
he says he returned them at once, and now
sues for \$600, the amount paid.

OBITUARY.

Matthew (Matthias) Maris.

Matthew Maris, or, to give him the name
under which his birth was registered at
The Hague, Matthias Marris, died in Lon-
don Aug. 22 last, aged 78.

With him, says the London Times, "dis-
appears the last of the three Dutch artist
brothers who all became famous. If Mat-
thew was perhaps less known, so that only
a restricted circle of friends was aware
that he was recently still alive, it was be-
cause he lived as a recluse and in absolute
poverty, so much so that he was called 'pe-
uliar.'

"Almost to the last, however, Maris could
surprise the few friends who saw him regu-
larly by the brightness and originality
of his new ideas. Having set his face
against what he considered the prostitution
of his art, he accepted the natural conse-
quences and lived in a way which few
people would like to follow. The work by
him which is known was produced when
he was in absolute want of money, and
sold for very small sums. In ordinary cir-
cumstances he never sold his work. It
greatly grieved him to see that the paint-
ings for which he got only a few pounds
were sold for very large sums. So much
did he feel that most people only bought
pictures for the signatures of great artists
under them and not because they were
great productions of art that from his
early days he steadily refused to sign his
works. If, notwithstanding this, a great
many of his paintings were sold with his
name under them, Maris himself would
say that his name was put there by others,
and no doubt many works passing for his
are entirely spurious.

"His simplicity was so great that he was
often victimized by unscrupulous persons
who went to him for money which he did
not possess and then tried to obtain from
him works of art. But from these he would
not part, as he never considered them quite
finished.

Early Life and Trials.

"Matthew Maris was the second of the
three brothers. The eldest, James, was
born in 1837 and died in 1899; the youngest,
William was six years younger. The grand-
father is said to have been a Bohemian sol-
dier who settled in Holland after the Na-
poleonic War; his son, the father of the
painters, became a printer at The Hague,
and it was because he found his own life
so hard that from the beginning, he encour-
aged his boys to develop their natural tal-
ent for drawing and to become artists. As
young men, James and Matthew lived and
travelled together. They were working in
Antwerp as early as 1855, sharing rooms
with Alma-Tadema; in 1860 we hear of
them in Germany and Switzerland, making
sketches and studies, some of which are
preserved, in the Mesdag Museum in The
Hague; and then their home for some years
was Paris, where Matthew—strange fate
for the peace-loving and physically diminutive
artist—was enrolled in the National
Guard and did military service during the
Siege. He nearly died of cold and starva-
tion, but he came out of the war unwounded.
James went back to The Hague, and some
time afterwards the late Daniel Cottier, the
decorative artist, asked Matthew to help
him with designs for stained windows. This
was the beginning of his life in London;
he had been a resident here ever since.

"It was the old firm of Goupil, advised
by their then assistant, Mr. E. J. Van Wes-
selingh, who first 'took up' Matthew Maris,
bought his pictures and drawings, and be-
came his closest friend. But neither he nor
anyone else was ever able to put this Pega-
sus in harness, or to induce Matthew Maris
to work except when the spirit moved him.
He was one of the most marked examples
of the so-called 'artistic temperament' pure
and simple, painting what he liked and
when he liked—the 'when he liked' being so
seldom that his works are extremely rare.
The 31 mentioned in the Studio monograph
of 1907 include nearly all the works of his
maturity. Most of them are studies of sin-
gle figures, telling no story, and as vague
and vaporous in outline as a nocturne of
Whistler. "The Flower" is a girl with a
vase; "The Butterflies" a child lying on a
bank; "The Spinner" a girl holding a dis-
taff; and a few small landscapes and figure
studies seem almost to complete the list.

"But these works have certain rare quali-
ties of color and fancy which, under the
careful insistence of good writers and deal-
ers in Europe and America, made Matthew
Maris very much the fashion. At sales his
pictures have brought very high prices.
Two of them sold a few years ago at Chris-
tie's for 6,300 gns., and another for 3,400
gns. For the latter, 'The Four Mills' Maris
originally received 150 francs from a Paris
firm with the advice not to paint 'such rub-
bish.' It is much to his credit that he him-
self was never tempted by high offers to
do scamped work, or to paint when he
felt uninspired. But, on the other hand,
it may be doubted whether a painter who
was content all his life with what Corot en-
titled petites chansons will rank perman-
ently among the great men.

Maris's Works in America.

"Montreal is the place to see examples of Matthew
Maris," says Mr. Downes in the Boston Transcript.
"Mr. E. B. Greenshield's collection contains perhaps
the most noteworthy group of Matthew Maris's works
to be found in any private collection in the world.
He owns the large and important example known as
'The Christening,' a canvas indescribably rich in the
characteristic browns and reds of the painter, and
with a most beautiful sky. This was one of the
pictures acquired through M. Wisselingh by Goupil.
Its first owner here was Miss Catherine Wolfe, of
N. Y. The other pictures in Mr. Greenshield's
collection include the 'Boy With a Hoop,' painted in
1863, 'The Yoke of Oxen,' of about 1870, and 'The
Dreamer,' dated 1887.

"Other owners of originals by Matthew Maris
are Mme. E. J. Wisselingh, William Burrell, Lady
Drummond, James Crathern, R. B. Angus, M. van der
Maarel, A. F. Paton, Rt. Hon. Sir John Bey, J. J.
Biesing, Andrew Maxwell, J. R. H. Neervort van de
Poll, D. Croal Thomson, John G. Ure, C. D.
Reich, and there are several notable examples in the
Mesdag Museum at The Hague. These include 'The
King's Children,' 'A Study,' 'The Bride of the
Church' and a landscape.

"Mr. Burrell is the owner of 'The Butterflies,'
'Montmartre,' 'The Sisters' and 'Lausanne.' Lady
Drummond has 'The Shepherdess,' 'In the Andrew
Maxwell collection is 'L'Enfant Couché,' 'The Spin-
ner' is the collection of Mr. Neervort van de Poll.
Mme. Wisselingh owns an early study and another
later study, also a 'Fantasy.' Hon. Sir John Day
owns 'The Four Mills,' Mr. Crathern 'The Castle,'
'The Flower' belongs to Mr. Angus. 'The Prince
and the Princess' is in Mr. Paton's possession. John
G. Ure owns 'A Baby,' C. D. Reich has a 'Cottage
Scene,' Cottier & Co. were the owners of three
original etchings entitled respectively 'Under the
Tree,' 'The Enchanted Castle' and the 'Lady with a
Distaff.' Sir John Day has a genre called 'Feeding
the Chickens,' M. van der Maarel owns a study.
Mr. Biesing has a 'Market Scene,' Thomas Agnew &
Sons, of London, are the owners of a variation of
Mr. Greenshield's 'Christening.' Mr. Thomson owns
'Siska.'

L. H. Meakin.

Through the death in Boston, Aug. 14,
last of L. H. Meakin, the American art world
has suffered a profound loss. As a landscape
painter of highest distinction he was known
throughout the country. His canvases have
adorned the leading American exhibitions
and his knowledge has been drawn upon far
and wide for years for art jury duty. But
his home city, Cincinnati was the chief
beneficiary of his extraordinary talents and
his unwearying labor. The winner of many
medals of distinction and a member of the
National Academy Mr. Meakin continued to
devote his energies into his teaching at the
Cincinnati Art Academy and the affairs of
that city's Museum, with which he had
been associated since he returned from his
studies abroad in 1886. His studio was in
the Museum and was the haunt of lovers
of fine pictures.

"Mr. Meakin was born at Newcastle,
England, and came with his parents when
a child of 10 years to Montreal, Canada,
whence after a short residence, they moved
to Cincinnati. His early training in art was
gained in the old McMicken School of De-
sign, under the late Thomas Noble. In
1882 he went to Munich, where he remained
for several years, studying under Profs.
Raupp, Gysis and Loeffts.

In 1886 he himself became a teacher,—re-
turning to Cincinnati to join the faculty of
the Art Academy—but his earlier routine
remained unchanged. His painting grounds
abroad included the country about Munich,
the French Riviera, Paris, Moret, the Nor-
mandy coast and Chioggia, one year when
Duveneck was painting there. In this coun-
try, besides the Ohio Valley, he painted at
first at Gloucester and Annisquam, but of
late years at Camden, Maine. A trip West
in 1910 laid him under the spell of far
western scenery. He revisited the far West
each year, often taking with him an unfin-
ished canvas to correct or renew a first im-
pression.

Patterson Du Bois.

Patterson Du Bois, author, artist, editor
and former assistant assayer of the Phila.
Mint, died Aug. 8 in his Phila. home, in his
seventieth year. He is survived by one
daughter, Miss Constance Du Bois.

Born in Phila., the son of William Ewing
Du Bois, former assayer and curator of the
cabinet at the Phila. Mint, he studied
painting at the Fine Arts Academy and in
the studios of D. Ridgeway Knight and
Peter Moran. He entered the assay depart-
ment of the Phila. Mint in 1867 and became
assistant assayer in 1882.

F. H. Cruikshank Sammons.

Frederick Harrington Cruikshank Sam-
mons, a well known restorer of paintings,
died recently in Chicago, aged 79.

He was also a painter. He was born at
Bath, England, and was the godson of the
illustrator Cruikshank.

Mr. Sammons was best known in Chicago
as the official restorer of paintings for the
Art Instituté.

AUTUMN BOOK SALE.

Books from various consignors, includ-
ing scarce Southern pamphlets, English
broadsides (William and Mary), English
literature, and old and curious books, will
be sold at auction at the Walpole Galleries,
10 E. 49 St., Tuesday afternoon next,
Sept. 18.